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Beethoven & his immediate predecessors

Indeed Beethoven represents to us most fully the change which was effected in general musical feeling by the complete victory of the pianoforte over the harpsichord; & the complete suppression of the latter instrument by its sonorous & sensitive successor.

The story of the building up of the resources of Musical Art which we have been considering in past terms seems to have brought us up to the great manifestations which we associate with the name of Beethoven – as he seems to follow naturally upon the achievements of Mozart and Haydn whom we discussed last term. But there are still a few composers who deserve our attention before we concentrate upon him. Such a very large portion of his energies were expended upon pianoforte Music that the development of pianoforte style becomes of conspicuous importance. And for that his great forerunners had done comparatively little, and there is an intermediate stage of such work between

But there were some delvers and explorers in the field, by whose labours Beethoven benefitted.

their [four words illeg] standard of work for the domestic keyed instrument and his own, which is of considerable historic importance. The reason is that the technique of the domestic keyed instrument in Mozart and Haydn's time was still powerfully influenced by the traditions of the harpsichord. The principle reason of the difference between the technique of the harpsichord and the pianoforte was that the sound in the former was produced by a quills scratching the strings, and in the latter by hammers. With the harpsichord a blow was of no use. It did not increase the sound and was rather liable to derange the mechanism. With the pianoforte the amount of tone depended upon the amount of

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impetus which ~~the~~ could be given to the hammer, and hence the opportunities of effect were altogether changed; since an immense range of variety of tone was attainable on the pianoforte which had not been possible on the harpsichord and it was capable of a vast degree of more sonority[,] and the old quiet ways of using the fingers and hands which had been appropriate to it were not adequate to the production of genuine pianoforte effects. The pioneer in the earliest phases of true pianoforte technique was Muzio Clementi who was born in Rome in 1752. His powers developed so rapidly that even when he was but 14 he attracted much attention there Rome [sic], and an Englishman of the name of Beckford or Bedford induced him to

The contrast between Mozart and Clementi is illuminative. Clementi ~~it~~^{he} expressed admiration of Mozart's playing, referring to his exquisite taste and singing touch.

Mozart on the other hand refers to Clementi unfavourably in his letters (1782 & 1783) describing him as a "mere mechanician strong in runs ~~and~~ of thirds but without a pennyworth of taste". Clementi is said to have admitted that till he came across Mozart he had given too much attention to mere brilliancy of execution & devices of technique - & that after hearing Mozart he gave much more attention to refinements of Art.

come to England with him. He lived with Beckford till 1770 and made himself a name here as a pianist. One of his first definite appointments was as cembalist to the Italian Opera from 1777 to 1780. He made a tour on the continent in 1781 as a pianist, appearing at Munich, and Strasburg and Vienna. In which latter place he came into contact with Mozart, and was induced to undertake a kind of Musical contest with him before Emperor Joseph ii. In 1785 he went to Paris and played there with success. His position in England steadily improved, and he joined firms of pianoforte makers. Such as the early firm of Longman and Broderip – and after their failure he joined in the foundation of the firm of Collard which still exists. He wrote lots of pianoforte

He also said that in his early days he had been hampered by the imperfection of the mechanism of the pianoforte, and that improvements which were made in his lifetime, possibly under his own superintendence, had enabled him to get much more refinement and delicacy of interpretation, to which therefore in his later days he ~~payed~~ paid more attention. He also said that one of his ways of developing the artistic resources of the piano had been to give much attention to the performances of famous public singers. It doesn't take much thought to realize that in the early days of an instrument, ~~which was~~ the sound of which was produced by the blows of hammers the virtuosi should have overlooked its possible cantabile effects. One doesn't associate blows with

Music such as 106 Sonatas and Studies. And his most famous work ~~the~~ was the Gradus ad Parnassum (1817), a collection of studies which covers the whole range of pianoforte technique as then understood, and is still, as everyone knows, one of the standard works of the kind; and far more substantial and artistic than much that has been written since. His position at the head of modern pianoforte Music is emphasized by the number of his famous pupils, among whom were J.B. Cramer the composer of some of the most musical studies which have ever been produced – born 1771 at Mannheim died in England 47 1858. John Field famous as a composer of Nocturnes, born 1782 in Dublin died 1837 in Moscow. Ignaz Moscheles – born 1794 in Prague, died 1870 in Leipzig, and F. Kalkbrenner born 1788, died in ~~Berlin in~~ Berlin in 1849. Of these famous

singing effects. But They seem almost contradictions in terms. But it did not take composers long to find out that the pianoforte was capable of considerable effects in that line; and in modern times the powers of the pianoforte for singing melodies are very amply recognized; and great players such as Rubinstein have been as famous for the exquisite effect which they gave to singing melody as for their ~~it~~ brilliant technique.

representative composers and pianists John Field connects him with Chopin, and Moscheles even with pianists of the present day. Since Moscheles became one of the foremost teachers in the famous Conservatorium of Leipzig when Mendelssohn became its first Director and in that position gave lessons in his old age to such men as our dearly loved Dannreuther – and also to Mr Franklin Taylor. Clementi seems altogether to have been a very sensible level headed ~~the~~ man. Large minded practical and ingenious. Not a genius so much as a man of exceptional talent and cleverness of understanding. He lived to the age of 80 and left a decent fortune as well as a name that deserves recognition at all times as he had a special sphere of work of his own and did that work remarkably well. He died in 1832. The improvements in the mechanism of the pianoforte made in greater range of effects ~~very soon~~ caused it ~~rapidly~~ rapidly

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to supersede the harpsichord, and many composers & performers applied themselves to it, and developed the style of pianoforte music about the same time as Clementi, & some of these deserve recognition for doing something for the pianoforte style. Next to Clementi Johann Ludwig Dussek is most worthy of being remembered; indeed in some ways he is even more memorable; for his contribution to the pf was on the spiritual side. He was a little younger than Clementi and was born at Czeslau in Bohemia in 1761. ~~His~~ His musical energies after preliminary experience as a Choir boy at Iglau were at first expended in the duties of an Organist, and he figured in that capacity at Mechelin at Malines in Belgium and also at Bergen up Zoom in his younger days, and this had some effect in ~~not~~ solidifying his style. His reputation as a pianist and composer began in Amsterdam. Then, about 22, he went to Hamburg and studied under Philip Emmanuel Bach whose distinguished influence is traceable in his later compositions. Then he went to Berlin where he attracted much attention as a pianist. He also went to Paris and ~~played to~~ charmed Marie Antoinette with his playing.

Haydn 1732

Mozart 1756

(Haydn had not arrived at the time Dussek made his appearance at Salomon Concerts – as Dussek's first appearance was in March and Haydn did not arrive in England till New Years day 1791)

(like O'Kelly)

~~The~~ One of most interesting episodes in his career was the friendship which he formed in 1803 with that very remarkable man Prince Louis Ferdinand of Prussia, nephew of Frederick the Great – a famous and almost too daring soldier – who was so fine a pianist that even Beethoven said of him that “he didn't play at all like a king or a prince, but like a real pianist.” Indeed people said that he was one of the finest pianists of his time. Dussek seems to have taken up his abode with the

And ultimately he came to London, where he settled for 12 years, and obtained an honourable position as a teacher and performer. ~~While here he came across~~ His first appearance here was at one of the Salomon concerts in 1790 with which we associated Haydn and his Symphonies – and it was probably owing to ~~across Haydn, when that composer came to England to~~ that circumstance that Dussek and Haydn became acquainted and ~~conduct his work at Salomons Concerts. And made a~~ and the great composer formed a very favourable opinion of Dussek, both ~~very favourable impression on the veteran composer, who~~ as a man and a composer; which is expressed in a letter to ~~wrote a charming letter to his father about him. He~~ Dusseks father. Dussek married a Mme Corri a famous singer and ~~had to leave the country owing to a Music shop, which he started a Music shop (like~~ with his father in law, which unluckily ~~started in London coming to an untimely end and~~ came to a bad end and necessitated his leaving the country & going ~~went~~ back to Germany. Wherever he went he won golden opinions ~~for~~ by the delicacy and refinement of his style and the excellent qualities of his work for the pianoforte. Even Spohr speaks highly of him in his famous Autobiography indeed anticipations of Spohrs style are to be found in his work. There is no need to follow further his peregrinations. He died in France at St Germain en Laye in 1812. His compositions were numerous, most of them in the shape of Sonatas,

Prince for three years. But the latter was killed at the Battle of Saalfeld in 1805, and Dussek ~~wrote a Sonata on his death~~ called *Elegie harmonique* [2 words illeg] was therefore thrown back on his own resources. One of his most ~~personal~~ interesting works was the result of the loss of his friend, the *Elegie Harmonique* which has some really genuine & expressive ~~illeg~~ art mixed with the miserable conventions of that stage of musical [illeg] & period. And this brings us to the fact that Dussek showed the tendency of his mind in the modern romantic direction. As he was one of the ~~early~~ composers who adopted the practice of giving names and having definite ideas connected which [sic] his Sonatas and ~~illeg~~ other works for pianoforte. He called one of his ~~works~~ Sonatas *Retour a Paris*. Another “*L’Invocation*.” Another work “*Consolation*” and another “*La Chasse*” and so forth. There is a singular atmosphere about Dussek’s compositions. Much more warmth of tone and richness than the earlier kind of semi harpsichord music of Haydn & Mozart - and a view [?] of honest seriousness as well, which comes out very much in his slow movements – ~~and~~ which show real genuine human feeling.

Concertos, Trios etcet. Quite a notable figure in his time, and having a distinct line of his own in the development of pianoforte style; ~~of the elegant kind which we find later represented in Sterndale~~ with much more colour, freedom of modulation & progression & pictorial imagination. His influence can be traced in Weber's piano works, and in ~~Spoh~~ Spohr's works, and in our [Illeg] Bennett and even here and there in Mendelssohn. They are uncongenial on the whole to modern tastes, because there are so many ~~and his works, though not often taken notice of nowadays~~ places in them where he could not get along without submitting to the conventions & ~~have sterling qualities of invention and fancy~~ artifices of the day. And his diction in such cases is old fashioned & unoriginal. Another famous pianist of this time was Daniel Steibelt who was born in Berlin in ~~162~~ 1765 and died in St Petersburg in 1823. He was nothing like so important as Dussek & Clementi as his compositions are mainly flimsy. But he did something for

There is one singular and rather pathetic figure composer who claims our momentary attention, though in history he stands aside & left no mark we can identify on the development of Art. The career of Adalbert Gyrowitz is one of the most singular instance [sic] of almost entire futility on record. He was born at Budejovice in Bohemia about the middle of the 18th century the date is not certain – commonly given on his own authority as 1763 – He was quite an ~~it~~ exceptionally able man, highly cultured, and spoke 6 languages and had astonishing facility as a composer. ~~He~~ He is said to have even written more than Haydn. 60 symphonies, lots of Operas, chamber music, Overtures, Cantatas, Masses, Serenades. He was most prolific in every branch of composition, and in his early years very successful. Haydn & Mozart both thought well of him & were friendly to him. Indeed Mozart on one occasion is said to have had one of his Symphonies performed and when the audience applauded, himself ~~it~~ took him by the hand to lead him before them. And soon some of his symphonies were actually attributed to Haydn in Paris. His headquarters were Vienna where he was Court Capellmeister & Conductor of the Opera. He came to London also and brought out an Opera Semiramide here. The most striking fact about him was that ~~it~~ having been intimate with Mozart & Haydn (actually only 7 years younger than the former) he actually outlived Mendelssohn, as he lived till 1850. But already by that time his vogue ~~it~~ had passed, & he is said to have died in penury.

the development of the technique of the pianoforte. Possibly the most famous of his works was a Concerto called L'Orage. His reputation in his own time was very great.

Steibelt was five years ~~you~~ older than our great giant Ludwig van Beethoven, who was destined to put the development of pianoforte technique to such supremely noble uses. Beethoven was born at Bonn in March 1770, where his father was a member of the Choir of the ~~Electoral Chapel~~ Chapel of the Elector of Cologne. His ancestors, like Bach's, had been connected with Music, as his grandfather had also been a singer and a Capell meister. The family appears to have come from the ~~low countries~~ Netherlands, as they are known to have lived in Louvain in the middle of the 17th century and to have migrated to Antwerp in the

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latter part of it. So evidently Beethoven is not a representative of pure Teutonic race. Though his mother was probably German, as she was the daughter of the Chief cook at Ehrenbreitstein on the Rhine. Beethoven had his earliest instruction in his art from his father, who seems to have been a man of rather rough disposition. When he had got to the length [?] of his father's capacity as a teacher he was passed on to a tenor singer named Pfeiffer of the Bonn Opera House. Later he was taught the Organ by the organist of the Court Chapel van der Eeden, and yet further when that gentleman was succeeded by Neefe he passed under his tutelage. Neefe seems to have been the best of his early instructors. He was a composer of some attainment, and was discerning enough to realize that young Beethoven had

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something in him. Even when he was but 11 years old Neefe ventured to allow him to act as his deputy. When Beethoven was 12 he was appointed accompanist in the local theatre, and this brought him into touch with the practical facts of art very serviceably. It is recorded that during the early years in which he was connected with the theatre Operas by Gluck, Salieri, Paisiello & Sarti were performed; all of which were at all events of substantial Musical quality. Of course the standard of the Music in Bonn in those days was not very high, and the Musicians who were there of no very great mark; but he began composing and produced some Sonatas, pianoforte Quartetts, & other smaller compositions, which are not of course among his known and recognized works.

The odd thing was that though Beethoven was such an out and out democrat so many of his most devoted friends belonged to the Aristocracy.

In 1787 when he was sixteen he somehow managed to get to Vienna. Very little is known about this journey except that he did manage to get into contact with Mozart. He is said to have had a few lessons from him and Mozart after hearing him extemporize is said to have prophesied that he would make a noise in the world some day or other. He ~~went~~ was back in Bonn in the latter part of the same year, when his mother died. At this time he had the good fortune to make valuable friends. A family of highly ~~sympathetic~~ intelligent musical people called von Breuning who were a great source of encouragement to him and also a young nobleman, Count Waldstein, who became the intimate friend and inspiring companion - & whose name in honourably associated by a dedication with one of Beethovens finest Sonatas for the pianoforte in later years.

In 1788 ~~owing to some rearrangement of the~~ the Elector set up a regular national theatre with a band which comprised some excellent players and in this band Beethoven played the Viola - among the works they performed were ~~Se~~ Mozarts

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Seraglio, Figaro and Don Giovanni. Beethoven's father got into bad habits and had to be shelved and the youth of nineteen was thenceforward thrown upon his own resources, which no doubt tended to develop his independence of character. He was about this time pretty busy with compositions, and produced Variations for the pianoforte and a couple of Cantatas and also a Ballet for a performance organized by Count Waldstein. He also attracted much attention by his remarkable gifts of extemporization. Moreover he began the characteristic habit of jotting down the ideas Musical ideas which occurred to him in his walks in the country or anywhere in note books which he always carried, a practice which he continued through life - & affords us the most interesting insight into his methods of work. For it became also characteristic of him to work up his ~~ide~~ original [2 words ~~illeg~~] drafts of ideas and polish and prune and refine & recast till they satisfied his singularly lofty standard of self criticism - Sometimes keeping ideas

The remarkable variations on Righini's 'Vieni amore' with the end foreshadowing the Coda of the Overture to Coriolan ~~illeg~~ were ~~illeg~~ written in 1790.

by him for years, turning them over again and again till he brought them to the standard which he considered adequate to present before the world. It is worth observing that the Opus numbers of his work do not represent their chronological order as works which he wrote in his boyhood were sometime not published till many years after. One of the compositions of this period was the Octett for wind instruments which appears in the list of his compositions as Opus 103. Another was a set of Variations for Violin cello and pianoforte which was published in 1804 as Opus 44, and some songs belonging also to this period made their appearance in a collection which is numbered Opus 53. This is especially worthy of remembering as the marked change in his style which characterized different periods of his career would make ~~apparent~~ him appear inconsistent ~~unless we knew~~ as though falling back to the earlier style in the midst of his most advanced works, unless we knew the facts. It is also interesting to observe that in these early days

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he had already attained mastery enough to produce works which he afterwards endorsed by publishing them. In 1792 Haydn passed through Bonn on his way home from London to Vienna; and Beethoven managed to get him to look at a Cantata, which Haydn is said to have thought well of. In this year also the Elector came to the conclusion that it was worth while to send Beethoven to Vienna to ~~illeg~~ study. It must be pretty clear that so far he had mainly worked out his own salvation. He was nearly ~~eighteen~~ 22, and compared with Mozart at such an age conspicuously backward. Mozart ~~by 18-22~~ at that age was almost the foremost composer of Europe. Beethoven had hardly produced anything of note, and was actually going to begin ~~illeg~~ studies which with Mozart would have been almost superfluous at 10. But the type of men were so different. Mozarts effusion was ~~illeg~~ almost thoughtlessly spontaneous, and personal character had little to do with his achievements. Beethoven was a man of the great temperament [?]

We are guided to the date by the inscription in B's farewell album, in which his friends wrote their sentiments at his leaving Bonn for Vienna. Count Waldstein's inscription is date Octo 29, 1792 and is as follows

1792

(Curious miscalculation with regard to Haydn)

“Dear Beethoven – you are travelling to Vienna in fulfilment of your long cherished desire. The genius of Mozart is still bewailing the loss of her favourite. With the inexhaustible Haydn she has found a refuge, but no occupation, and is now wanting to leave him and join herself to somebody else. Labour assiduously and receive Mozart's spirit from the illeg hands of Haydn. Yr true friend Waldstein”

and hammered out his work by the force of determined individuality, which represented a mind capable of being moved by the great questions of the day outside his own particular art. A man not naturally gifted by ~~fact~~ facility but possessed by splendid aspirations; and rising through them to the high heights which are unattainable to those who have not a wider impulse than mere artistic gift, however phenomenal.

When he arrived in Vienna he soon placed himself under Haydn and actually went to work at strict counterpoint using Fux's famous Gradus ad Parnassum as his text book. It gives us pause to think of Beethoven going to work at Counterpoint at 22 years of age, when most composers of that age think themselves quite distinguished and complete! ~~Composers at such an age!~~ He There are 245 exercises which he wrote for Haydn still in existence

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of which Haydn is said to have corrected 42.

Apparently the old Master was too busy to attend to him adequately and Beethoven was dissatisfied.

Finally in 1794 when he was 23 he transferred himself to the famous theorist Albrechtsberger. This worthy man was quite of the pedantic type and though quite loyal in correcting the work which Beethoven submitted (of which 263 examples are still in existence) he had a very poor opinion of his pupil, and summed up that opinion by saying to someone "Have nothing to do with him he has learnt nothing and will never do anything in decent style."

Beethoven was very naturally at cross purposes with him, ~~but~~ and disputed his pedantic rules. But all the same its likely enough that the work with such a decisively minded master was useful to him. ~~But all the same~~ At the same time Beethoven was winning friends and admirers in Vienna; which was the more fortunate as his father died in ~~1794~~ 1792

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and owing to the French republican army's invading Bonn the Elector had to give up his establishment there & it was no use for Beethoven to return there, and Vienna became thenceforward his home. Among these new found friends the Prince & Princess Karl Lichnowsky deserve to be remembered as they extended their friendly admiration in a practical manner and gave him an annuity of 600 florins: and he allowed him to live with them. And as Beethoven had up to that time had a hard struggle with ~~prof~~ poverty such a steady income, though small, relieved him of some of the anxieties of life, and made him more free to devote himself to his art. It is the more creditable to them because Beethovens disposition was by no means ~~comp~~ complaisant. He was always rough mannered and put little restraint upon his temper or his ways of expressing

Hummel 1778-1837

his ~~democratic idea~~ unconventional ideas. He was one of those men who was by innate disposition a democrat, and resented all the artificial distinctions of Society. He was also extravagantly sensitive and very ready to misinterpret peoples attitude towards him - a type which we are well acquainted with among musicians – and he was ~~off~~ often extremely rude to his best friends without reason. But all the same it is clear that the impression of his ~~great~~ personality was so great that they all put up with it for the sake of his genius. In all such things he was the very opposite of Haydn, who was a most orderly and precise old worthy. So it is not surprising that they were not on very friendly terms. He was also on bad terms with most of the regular professional musicians of Vienna. Including Hummel (whom he called a ‘false hound’) and Stubelt and Woefl the pianists. There were some however who appreciated

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his genius, and it is pleasant to record that among them was our old friend Czerny – who wrote of his extemporizing that it “was most brilliant and striking. In whatever company he chanced to be he knew how to produce such effects upon every hearer that frequently not an eye remained dry – and there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them.” [4 words illeg] Another appreciative friend, of no means gifts himself Franz Ries says “no artist that I ever heard came near the height which Beethoven attained in this branch of playing. The wealth of ideas which forced themselves on him, the caprices to which he surrendered himself the variety of treatment the difficulties were inexhaustible.” [sic] From all this it is clear that we are in touch with a new type of composer, whose nature was driving him in the romantic direction, though still under the influence of what were considered the abstract laws of form, which he expanded to the

First official publication 1795 age 25

Adelaide is numbered Opus 46

utmost. And while his wealth of ideas was so profuse yet criticised himself [sic] and recast and rewrote to attain the highest and most perfect presentation of those ideas in all such matters as he would leave to the work as representing himself. His actual official publication of works with Opus numbers began in 1795, when he was 25 years old. Opus 1 being a group of Trios for pianoforte violin and cello. He had apparently had them by him for some time, as he had probably other works and had subjected them to the test of performance and revision before allowing them to be finally and decisively [illeg] by printing – and these Trios were shortly followed by the publication of his first three pianoforte Sonatas.

About this time he also wrote several sets of Variations the well known song Adelaide, and his first concerto in Bb for pianoforte and Orchestra, which is numbered Opus 19. The concerto in C (which ~~is numbered as the earlier~~ has an earlier Opus number – namely Opus 15) was written ~~after~~ afterwards, though evidently

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but a very short time afterwards as he played it on the occasion of his making his first appearance as a soloist performer before the general public in March 1795. Of course he had played a great deal in private houses and to his friends for years; and he had, as already noted, had official duties which entailed performance, as accompanist to the Bonn Operatic. But it was not till he was 25 that he actually made a beginning as a public soloist player. The story occasion gains a little in interest by the tradition that on the occasion in question the pianoforte proved to be flat and Beethoven is recorded to have transposed the whole Concerto (which was a new work) at once in to C sharp for the occasion. (It is worth recalling attention to the fact that the same story of is told of Brahms in his early years. Its very likely untrue in both cases and merely what may be called a “type legend”) His second public appearance followed hard upon the first, as he performed one of Mozarts Concertos at a benefit performance for Mozarts widow a few days after. But we are not very greatly concerned with Beethoven as a pianist, except in his

NB 1796

slow movement

capacity as an extemporizer; for the wonderful instinct for ~~the~~ being in touch with an audience which he often shows in his pianoforte Sonatas implies the experience of a man making his music in the presence of an audience - Much as Liszt's Music does only on a totally different plane. Another point which his making his first appearances in the ~~two~~ early and almost forgotten concertos of his own and in the Concertos of Mozart is that though he is by this time 25 years old he shows still but little of the qualities of the full fledged Beethoven. Though they occasionally flash out surprisingly here and there through a texture which is mainly Mozartian.

In the year 1796 we begin to come into touch with things more familiar. The famous scena 'Ah perfido' was written for a Mme Durcek at Prague, the cello sonatas opus 5 ~~the three pianoforte sonatas~~ the Quintett for piano and wind instruments and the well known Sonata in Eb and the String Trios Opus 9 were written in this year.

The big Sonata in D Op 10 No 3 made its appearance
in 1798.

Play part of slow movement

Sonata pathétique illeg Op 13 came out in 1799.

Opening bars of G major Op 14 in 1799

The programme April 2 at 6.30 Symphony of Mozart
Concerto by [Illeg] The Septett Improvisation by
Beethoven on the Emperor's Hymn Beethoven
Symphony No 1

1st Symphony April 1800

For Septett see further on

No compositions in the year 1800

Sonatas Eb C sharp mi 1802

In the following years almost up to the end of the century the emergence of the real individual Beethoven seemed to be hanging fire. Lots of things were working in his mind but it is as though the great thoughts found it difficult to define themselves and get clear of the conventional hamper which stood in their way. In 1797, 1798 and 1799. [sic] It is probable that he was constantly exercising his mind on the material of the first Symphony, the famous Septuor and the first six Quartetts several big works but it was not till 1800 that they finally came before the world. Then on April 2, 1800, he gave a concert in the Burg Theatre in Vienna and the said Septuor and the first Symphony were performed in public for the first time. It is ~~some~~ rather suggestive to young composers who are eager to come before the public that the greatest master of the Symphony did not produce his first examples in that direction till he was 29 years old – and it makes us recall how similar

1st Symphony was Opus 21

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No publications in 1800

the case is to that of Brahms whose first Symphony was Opus 68 and was not produced till 1876 when Brahms was 43.

Moreover Beethovens first Symphony, delightful as it is does not represent much of the full fledged Beethoven [2 words illeg] to his admirers. His late growth was so portentous that he himself & no other threw his own comparatively early works into the shade by what he produced later. But the ice once broken in the line of Symphonies he went ahead much faster. In this same year he was busy with his six first Quartetts for strings, and the Pianoforte Concerto of in C minor, which is the first of his works of the kind which is still often played. ~~When one thinks of the amount of money publishers have made out of this work it is interesting to recall that Beethoven received the large sum of ten ducats for it, equivalent altogether to about £5 from the enterprising publisher Hofmeister.~~

IN 1801 he was busy in work which is somewhat out of his usual line, as it was in that year that his Ballet Music

1801

Play the [illeg] ~~the~~ a bit of the funeral march

Prometheus was performed at the Burg Theatre, which seems to have been successful is known to later generations mainly through its connection with the great Eroica Symphony in which he introduced one of the tunes in the last movement. In 1801 came a lot of great compositions which he had been turning over in his mind for some time. Such as the ~~welt~~ popular Sonatas in Ab with the variations and the Sonata in C sharp minor generally known by the title of the Moonlight. Which, as you may suppose was not given by Beethoven himself, and the Sonata in D known as Sonata pastorale. It is worth while taking note of the fact that even as early as this Beethoven was beginning to widen out the scheme of the Classical Sonata under the influence of unmistakable human feeling. The Variations with which the Ab Sonata begin are not it is true entirely without precedent, as Mozart also wrote sets of Variations as the initial movement

1801

The G major came out in 1799 1st mvt one of the most perfect from the point of view of form.

Play a bit of the C sharp mi

of Sonatas, but Beethovens Variations are so unlike any that had been written before his time, that they give quite a novel atmosphere to the work – and this is strongly endorsed by the famous funeral march which serves as the slow movement.

So also with the C sharp minor Sonata, which has been quite among the most popular of all the lot; and that ~~purely~~ mainly on its emotional character. There had never been any movement in a Sonata before so full of human feeling as the first movement. There had never been a movement of such an emotional character indeed. It seems to have left behind all the ordinary principles of the first movement type, and to turn altogether upon one subject. The brilliant last movement on the other hand is exceptionally simple and clear in form, and

is moreover in the form which was usually employed for a first movement. Its popularity is possibly as much owing to its single singular clearness of form as to its brilliancy. The independent tendency to widen out the Sonata scheme is also conspicuous in the Sonata quasi Fantasia which is coupled with the C sharp minor as in the first movement of that no pretence is made of adopting the conventional first movement form. The Sonata in D called christened 'pastorale' by the publisher Cranz also belongs to this time. In all these we feel the true genuine unique individuality of Beethoven growing in definiteness. It is evident that he felt it himself – for in the course of the next year 1802 he is said to have told an acquaintance Kremlitz (?) that he was not satisfied with his works so far and meant to strike out a new road. Indeed it is one of the wonders of Beethoven how he maintained that object through the whole of his life, and he is one of the noblest examples of those composers who went on growing and expanding right to the end of his life. This year afforded examples of his expansion in the three noble Sonatas in F, D minor and Eb which are numbered

The Septett was written in 1800 so was the first

Symphony

See back

Transfer back several pages

1803

Opus 31. The one in D minor is exceptionally romantic. The first movement must indeed have astonished his contemporaries with its impressive opening with surprising ~~modulations~~ modulations, and its use of instrumental recitative. The other two are on more familiar lines but full of individuality. The Eb indeed with its questioning motive is one of the most popular of his pianoforte works. ~~This year also saw the appearance of the famous Septett, which for a long time was one of his most popular works. It is curious that this is much more Mozartian in flavour than the pianoforte works. Indeed in works requiring several instruments he seems to have gone more cautiously than in pianoforte works, as if not so sure of his efforts till he felt more habituated to the technical requirement of works on the larger scale—what which in the ianoforte works he could experiment and test his works in privacy.~~

The next year 1803 saw he appearance of the largest work he had yet attempted, the Oratorio called the “Mount of Olives”, which was first performed on April 5. The At the

Note the Mozartian flavour of the C minor Concerto

D major Symphony written in 1802

The D major Symphony is more characteristic of
himself

The power & force of the Kreutzer

The divine beauty of the Theme for the variations.

One of the most impulsive of the earlier works.

same concert was also performed his 2nd Symphony in D and the C minor Concerto for pianoforte. Both of them splendidly representative of his earlier style, in which in such big works the Mozartian style is still apparent, mingled with ~~truly~~ enterprising experiments in the true Beethovenian vein. The D Major Symphony indeed struck the Musicians of the time as being strange and difficult to grasp, & they did not at first like it so well as the first symphony. In the light of his later works this seems strange to us. Though it need not seem strange when we consider how its richness of treatment far surpassed anything which had been written up to that time; and the fervent human element which breathes in it at times. Then we come to one of the ~~most~~ warmest and most characteristic ~~and~~ of Beethovens early works the Kreutzer Sonata for violin and pianoforte which was first played on ~~Aug~~ May 17, 1803. It was written for a half-caste English Violinist named Bridgetower and first performed by him and the composer. It is characteristic of Beethoven's severe self criticism that

Eroica

it was only finished just in time for the Concert, & the Violinist had just barely time to read it through before the Concert and the pianoforte part was not even filled in. Then we come to one of the great phenomena of Beethovens earlier years, which illustrate the changing attitude of composers towards their art. Beethoven was a man deeply alive to the movements of the human world outside music. A born democrat and sympathiser with the people in their aspirations to freedom and equality and the abolition of the stale old conventions of rank and social priviledge. [sic] He hated repression and the ~~urgent~~ factitious inequalities between man and man which ~~tied down human~~ set preeminent ability on a lower ~~place~~ plane than mere inherited position, and still enabled priviledged [sic] people to make use of what some were conventionally termed the lower orders in social status for their own pleasure and amusement. In this frame of mind he was inspired by the dazzling success of Napoleon Bonaparte in his earlier phases before he became Emperor, when as leader of [3 words illeg] the French people emancipated by the revolution he was the representative of the most widely ~~illeg~~ reaching reforms in law, social order

1804 Waldstein Eroica Concerto [illeg] & cello

Appassionata

1805 G major concerto Quartetts Rasumoffsky

Fidelio

1806 4th Symphony Bb ~~violin concerto~~ Overture

Coriolan

1806-1807

1805-6-7 C minor 67

1808 Pastoral cello sonatas Trios in [illeg] and [illeg]

and everything which seemed to promise a new era of freedom justice and enlightened progress for mankind. He was as yet but First Consul of the republic and had given ample proof of his far seeing [sic] statesmanship ~~than~~ as well as his generalship. And ~~his~~ Beethoven's enthusiasm bore fruit in the great Eroica Symphony in Eb numbered Opus 55. Which indeed represents an advance ~~in~~ beyond the 2nd Symphony in warmth, human feeling, power, wealth of ideas and development far greater than the advance which that Symphony had made on anything previous. The work occupied much of his time till the ~~years~~ year 1804. Its MS title page bore the proof of ~~he~~ its inspiration, as it contained the words "Sinfonia Grande, Napoleon Bonaparte, 1804 in August" – Op 55. ~~He~~ He proposed to send it to ~~He~~ Paris. The story goes that after the work was

The development of the Theme of the Funeral March

completed the news came to Vienna that Napoleon had, by approval of the French Assembly and the French plebiscite in May had [sic] been made Emperor of the French; and that Beethoven was furious at Bonaparte's adoption of the title, and apparent turning back from progress ~~illeg~~ to the old order of things, ~~illeg~~ and that he tore off the title page. The story is self contradictory, as Napoleon was made Emperor in May and the title page is dated August of that year. But at all events Beethoven did withdraw the title of "Napoleon Bonaparte" and substituted that by which it is known ~~th~~ as the Sinfonia Eroica – calling it generally "an Eroic Symphony to celebrate the memory of a great man." The ~~signature~~ actual autograph of the original title however still exists in the Royal Library at Vienna. The symphony marks the turning point in Beethoven's career from what is known as his earlier style to the glorious warmth and luxuriance of the middle period. And it is especially noteworthy that it was inspired by circumstances ~~external~~ external to Music.

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For we must remember that the earlier conception of the Classical composers of works of the Sonata order, had been that they were purely abstract music. Music altogether self dependant, [sic] and well composed upon the conception of pure beauty of form, idea, and development in the manner which was thought to be exclusively the sphere of Music in itself. It requires but little thought to realize how Music even instrumental Music was tending, towards the condition in which its material was associated more and more closely with external ideas and conceptions and becoming less and less abstract more and more human. Beethoven was in these things moving in the direction of what is known as the Romantic phase of modern Music which is illustrated by Schumann in his numerous definitely named works of all kinds, and even by Mendelssohn with his Italian and Scotch and Reformation Symphonies - and the [illeg] has gone on further since as illustrated illeg by the

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Symphonic poems of Liszt and Berlioz and still further the latest manifestations of Don Quixote and the Heldenleben and the Tod und Verklärung & the Sinfonia Domestica and endless ~~phen~~ phenomena of the like kind in every department of our modern art. But of course Beethoven was working with a very great difference. He remained till the end of his time true to the ideas of absolute Art in a sense, since the works move us by their actual Musical power and expression and not by association of external ideas which are supposed to supply extra interest to the proceedings. The external idea that ~~it~~ ^{they} serves as the inspiring motive to the composer, but as far as the audience are concerned is mainly superfluous – as the knowledge of it does not serve to enhance their pleasure and is not necessary to the ~~understanding~~ enjoyment of the Music. The arrival of the full fledged Beethoven is ~~emph~~ emphasized by the profusion of familiar great works ~~which followed~~ which were produced about the same time as the

The “Andante favori” and the slow episode of the
Waldstein

Ab subject of Appassionata

Representative production of his middle age. The age
of warmth & feeling.

Waldstein

Appassionata

Bb Symphony

Violin Concerto

C minor Symphony

Pastoral

Rassoumovski Quartetts

Concertos in G & Eb

Quartett in Eb

Symphonies in A & F

Eroica. The great Sonata in C known by its dedication to Count Waldstein must have been produced just about this time as it is was written in 1804 (See above []) and the great Sonata Appassionata in F minor in 1806.

Which two works seem to make a centre in the greatness of development of warmth and profusion of idea in the Sonatas of the middle period, the warmest, most impulsive, and most sympathetic time of Beethovens productivity. In them we find what we call Absolute art of the Sonata type represented in its very highest phase; but as it were poised just on the verge of romanticism. We have no indication of associations of external ideas, and yet they are illeg deeply impregnated with human feeling, especially of course the Appassionata. The Waldstein is less emotional, and more [illeg] a wide expansion of the old idea of pure Sonata Music and magnificent in its development of the resources of purely pianoforte technique. It is worth observing in passing that originally the Sonata must have been much too long, as the

Ries's story of the Appassionata [-] out for a walk with B. B humming or growling to himself without anything like a tune. Ries asked what it was. Theme [?] of finale of Sonata [.] When they got home at 8 pm he sat down at the pianoforte without even taking off his hat and thumped out his new idea

Fidelio

Apropos of the style.

A great part of Fidelio is much more primitive and Mozartian than his other works of the time.

Beethoven [sic] ~~accepted the technique~~ method (like Bachs) was to master existing methods of Art, and then to expand them in accordance with the special nature of his genius. In other branches of art we can watch the process as each successive example ~~it~~ shows its particular qualities of advance – But in Opera we have only one example! And

hugely long Andante in F, known as the 'Andante favori' was originally intended as the slow movement of the Sonata. Which now constitutes a work by itself, and is most happily replaced by the noble parenthesis which now forms the slow movement of the Sonata. A parenthesis which is more deeply felt than the rest of the work.

To this period of his life belongs also his one Opera Fidelio. Beethoven had had occasional impulses to produce an Opera, but he was always hindered by the difficulty of finding a subject which he considered worthy of undertaking sufficiently lofty and comprehensive to be worthy of his ideal of art. He finally It must have been in 1805 that he found in the story of the wifely devotion of Leonora a subject which moved him sufficiently to invite him to set it to music, and no doubt much of his time in that year was occupied in thinking about it and jotting down his inspirations and put in his notebooks, & polishing and improving them. It was completed and first performed on November 20 at the 'An der Wien' theatre in Vienna. The circumstances were very unfortunate. The French were then waging general war with Europe, Austria included & Napoleon's victorious career had brought him into the illeg

that represents a sort of parallel to his first Sonata or his first Symphony. If he had written more Operas we should have been able to watch his development.

Having only the first it confirms the observation made before, of the more complex problem of technique causing ~~it~~ ^{him} him to adopt a simpler and more primitive style.

neighbourhood of Vienna. The Austrian army had capitulated on November 13 at Ulm and Napoleon proceeded to take possession of Vienna. The Austrian emperor and nobility, who were of course the chief patrons of the opera from there, left the town and so Beethoven's opera was first presented in the city where it was in the humiliating position of being occupied by a foreign army. The circumstances of the performance can therefore hardly be regarded as favourable, and moreover it was evidently too long, and after three performances on Nov 20, 21 and 22 it was withdrawn. Beethoven that was induced to cut out several numbers and it was performed again on March 29 1806 in the revised form. The revision including the development of the Overture from the form of that known as Leonora No 2, which had been played at the first performances to that known as Leonora No3, which now holds its own has the finest of all Beethoven Overtures, to the almost entire exclusion of No 2, which all the same is extremely fine. We have no knowledge what is induced him to

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rewrite to the overture. Any other composer would have been easily satisfied with its first form. The ~~illeg~~ musical material is in the main the same, and the revision amounts to a more perfect modelling of the whole rather than any alteration of the thematic material. And it is in that sense a wonderful example of Beethoven's ways of dealing with his compositions. The Opera in its revised condition seemed to win more favour but it did not win anything which could be described as a success. ~~Though the finest M-Operatic music~~ Though containing the finest music ever put into an opera, it was too elevated, too uncompromisingly serious for the average Opera public, and it has never won any general popularity, and is regarded [~~illeg~~] as the delight of the intelligent and cultured, as the noblest piece of Operatic work into existence, than as a work to be performed with any ~~illeg~~ likelihood of attracting a general audience.

Beethoven's mind must now have been seething with ideas and schemes of new significance. For on
December 23

[Two lines in pencil too faint to decipher]

Violin Concerto 1806

of 1806, the famous Violin Concerto was performed by Clement. Of the circumstances of its production composition nothing seems to be known. It does not appear to have taken hold of the public at first, but and its recognition as the greatest work of its kind was delayed till it was taken in hand by Joachim who played it for 60 years in a row, with undiminished joy to himself and ever increasing joy to his hearers.

It really is bewildering to contemplate the rush of tremendous works which made their appearance now that when the Beethoven really found himself. At the In the spring of 1807 yet another great symphony made its appearance, No 4 in B flat; a work more kindly and genial playful than No 3, but and depending more on intrinsic qualities of than a great motive like his somewhat factitious conception of the First Consul of the French Republic. (The B-flat Symphony was probably written in 1806) Very soon after this Symphony he produced the Overture to Coriolan, one of his very finest, and also another Overture

Symphony in C minor

for his Opera Fidelio specially written for performance at Prague and ~~oddly~~ generally known as Leonora No 1. Though it was written after both Leonora No 2 and 3. It is by no means as interesting or big as either of them. At this time he also produced his Mass in C, which is not very strikingly characteristic of him, and rather tintured by the Italian style prevalent in the Roman Catholic Church Music.

Then we come to another of his most tremendous compositions the Symphony in C minor which has maintained a stronger hold on the Musical public than any of his other Instrumental ~~compositions~~ works. The circumstances of ~~the his work upon~~ it its composition are not known, though he is known to have been at work on it from 1805 to 1807. It holds its great position probably through the tremendous force and directness of the first movement and the weird and mysterious feeling of the Scherzo which was ~~something~~ of a character quite new and unique in the world of Music, suggesting something quite supernatural – a veritable dance of elemental spirits.

Pastoral

Play the first 4 bars

It certainly often puzzled people by the absolute novelty of the Musical material. As an example may be quoted the fact that when it was later put into rehearsal in Paris the performers actually stopped playing after the first two bars and broke into laughter, and it was only with difficulty that Habeneck the conductor induced them to go on. On the other hand the Parisians at the performance ~~wh~~ were overwhelmed by the grandeur of the last movement and acclaimed it the Musical embodiment of their idea of Napoleon Bonaparte. Of its reception in Germany we know little. It probably was not received at first with as much favour as the Symphony n Bb which preceded it.

Immediately following the year 1808 came the Pastoral Symphony, which is on quite different lines. It is the first work on such a scale to which Beethoven had given a name sufficiently distinctive to define an actual programme; and the purposes of the various movements are clearly identifiable. The first being a pastoral scene

Pastoral

the second a lovely slow meditation by the brook and the other movements suggesting rustic dances, and a storm and other incidents of country life. It is peculiarly apt to Beethoven whose love of that country was something quite special. No composer ever ~~felt~~ felt its wholesome influence more strongly, or sought in communion with it to find that the frame of mind most congenial to inspiration. The symphony from this point of view seems like a practical recognition of what he owed to the Country. It illustrates too one of the facts of his nature, which was his instinct for detaching himself from the common disturbances of everyday life. Every composer needs this to a great extent, and the more he can isolate his inner man and commune with his own spirit undisturbed the more likely is he to attain to that absolute expression of his own individuality which is essential to high attainment in Art.

Before

In letters & memoranda of ~~1800~~ & 1801. “I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of Gods creatures. I will grapple with fate – it shall never drag me down.”

~~1801 illeg~~

With regard to his absorption ‘Every day I come nearer to the aim which I ~~feel~~ can feel though I cannot describe it, and on which alone your Beethoven can exist – no mor rest for him.’

Again, “I live only in my Music and no sooner is one thing done than another is begun. As I am now writing I often work on three and four things at once.”

See note books

With Beethoven this detachment was probably helped by the otherwise distressing fact of his deafness. This had begun to manifest itself quite early in his career. Soon after 1800 he began to be conscious of it, and it to feel that it was it were [sic] gradually taking possession of him, and he very soon anticipated that at the rate of increase which manifested itself, in the end he must become so completely deaf as to be cut off from all the enjoyment of the actual sounds of his art, which theoretically only exists in sound. There is something almost awful in the thought of one of the greatest composers who ever lived being entirely cut off from all possibility of hearing either other peoples works or his own. It amounts to almost to a tragedy. But it is more than probable that it ~~it~~eg threw him back upon himself and increased his isolation, and ministered to the wonderful development of the intellectual expression of his temperamental personality which characterised the works of his latest years. So far at present in 1808 it had not grown to the stage of his not being able to hear at all. But his dread of a sort of impending doom is suggested in memoranda which remain; and even this

Sketch book of 1800

Slow movement of Eb concerto

Bb Sonata

NB and the last movement of the Waldstein

condition of things ministered to the ~~ill~~ increasing sternness which mingled with beauty and kindliness ~~which~~ of his work even of the middle period of his artistic life. The sternness is not manifested in the Pastoral Symphony. It breathes the ~~joy~~ frantic joy of the country almost throughout; as though and under the serene ~~influence~~ and soothing influences he cast aside the fervour of his feelings about human life and human suffering and human destiny which formed such an important element in his inner nature. It is worth while to note to also in passing the illuminative dictum on programme music which he expressed in connection with the Pastoral Symphony which covers the whole sphere of programme music. He said his Pastoral Symphony was ~~more feeling than~~ “mehr empfindung als malerei” which ~~means that it were~~ means literally “rather feeling than painting”, and may be amplified into “more of an expression of the inner feeling than definite description.” And though only a chance saying it covers the ground of programme music and it suggests to us [me?] why so many composers of programme music have conspicuously failed. The mission of Music

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is to convey in the artistic terms the inner feeling whether indefinite as absolute Music, or caused by external and definable circumstances. And the attempt to depict outward circumstances is to take a music out of its proper sphere and [three words illeg] as I have said before elsewhere to try “to make people see with their ears.” Beethoven in the important Pastoral symphony does resort to realistic devices such as the accompaniment in the scene by the Brook which suggests the rippling water, and the bird calls which are introduced had to the end of the first slow movement and the sugg suggestions the roar of the storm. But these features are what you may call mere localized, realistic suggestions which minister to the clearness of the impression but do not occupy the essential and central point of interest, which lies in the general tone of the expression and development of the beautifully suggestive material.

In the same year 1808 came out the wonderful pianoforte Concerto in G major– a work which stands by itself in the that brand of composition; for the extraordinary delicacy & tenderness of the first movement and the deep poetic feeling of the slow movement.

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In connection with a performance of this work in this year by Beethoven himself, it is worth recording that ~~illeg~~ the composer like Brahms did not escape catastrophes. For at a Concert given in ~~illeg~~ December 22 at the An de Wien the performance ~~were all br~~ of several symphonies together with the Concerto & the Choral Fantasia, which were also new, were all extremely bad, and the performance of the latter work actually broke down. There is a parallel story of Brahms. Vienna again became an uneasy place to him in 1809. For a lot of fighting between the French and the Allies went on in its near neighbourhood, and Beethoven, whose house was quite on the outskirts of the city heard a good deal of the firing and had ~~illeg~~ on one occasion to take refuge in his brother's cellar. In May the French yet again entered Vienna. But this time there was no Fidelio for them to hinder – and Beethovens peaceful avocations were so little hampered that two of his most famous works were composed in that year. That is the great Concerto in Eb – often known as the Emperor, and the ~~grand~~ Quartett in the same key – numbered Opus 74; ~~one of those which require, & is worth the very highest power of interpretation commonly~~ known as the Harp Quartett and a [illeg] & popular work.

[One line in pencil too faint to decipher]

~~And in this connection~~ The Concerto in G above mentioned brings into notice another of Beethoven's friends aristocratic friends the Archduke Rudolph to whom it is dedicated. He had become a pupil of Beethovens and the composer seems to have been really attached to him – and in the year 1809 he inspired ~~the~~ another of the Sonatas which has had a definite purpose – The one known as “Les Adieux, l'absence et le Retour,” the titles to the three movements of which it consists being in this case actually given by Beethoven himself. The first movement was written to express Beethovens feelings at the departure of his friend in May that year, the short slow movement very expressive – a sort of incidental parenthesis to express his feelings during absence, and the third, completed in the following year 1810, when he returned. We can hardly take it to represent only the individual instance, but rather the type, so familiar in our human experience, of parting with a friend – being deprived of his intercourse, & the joyous feelings of having him or her safe at hand again. The compositions of 1810 and 1811

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were not very numerous. The former year was marked by the appearance of the Trio in Bb, one of the greatest works of the kind in existence – And 1811 by the composition of Music to two dramatic pieces by Kitzbue, King Stephen and “the Ruins of Athens.’ But meanwhile he was evidently meditating more Symphonies and in 1812 two new ones made their appearance, No 7 the brilliant one in A major Op 92, and the little gay Symphony in F No 8 Op 93. The period from 1812 to ~~1813~~ 1815 was comparatively ~~quiet~~ unproductive. In 1813 he produced one of his rare failures, and it is connected with the war and also with us English people. In Vienna naturally people did not like the French, by whom they had been mercilessly bullied and mercilessly beaten time after time – so when they news came that Wellington had given them a sound and wholesome beating at Vittoria their joy was considerable & Beethoven signalized the [illeg] by writing his Symphony called “Wellingtons

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Victory or the Battle of Vittoria.” It is a very odd work with realistic suggestions of booming guns, and such tunes as ‘God save the King’ and ‘Malbrook se vat’en guerre,’ which is the same tune as “we won’t go home till morning.” It is not counted among his 9 sym great Symphonies, and is hardly in any sense representative of his genius, and deserves mention mainly as an aberration! It was performed with much success at Drury Lane in 1815.

It seems that it was a long time before he could get a public performance of his two new Symphonies, in A and F; and when he did, in 1814, the former was well received, but the latter with less appreciation. Which annoyed Beethoven who said it was not approved “just because it is ~~it~~ much better.” Which may have been just perversity on his part – as the Symphony in A is on much the grandest scale; and stands higher in the estimation of posterity.

From 1804 The representative works of the middle period [-]

Eroica

Waldstein Sonata

Appassionata finale

G Maj Concert

3 great Rassoumoffski Quartetts

Bb Symphony

Violin Concerto

Coriolan Overture

C minor Symphony

Pastoral

D maj cello Sonata

Trios D Maj Eb

Fidelio

Concerto Eb

Egmont 1810

[Illeg] Sonata

Adieu absence & Retour

1809

A major S Op 92

From Op 93 [Illeg] 1812

[illeg] Quartett 1810

E minor Sonata Op 90 1814 Bb Trio 1811

E minor Sonata Opus [sic] written 1814

~~After The comparative inactivity of these years~~ The comparative inactivity of these years may have been owing to changes in his temperament and his ~~aims~~ aims. For it certainly precedes the appearance of the works which belong to his third style, or third period as it is sometimes called. The period which is characterized by an ever more elevated and austere standard of idea and development, the period which set the real seal upon his greatness. Part of this change is owing to the troubles of his later years. To his increasing deafness, and to the worries which were incident to his taking charge of his nephew Carl the son of his brother Carl in 1815, ~~The first~~ which entailed quarrels with relations and even a lawsuit, which quite distracted him from Music. One cannot decisively fix the point at which his third ~~styl~~ style began. ~~He~~ The change is perceptible somewhere ~~about~~ between Opus 90 and Opus 100 which means somewhere about the year 1816. The beautiful pianoforte Sonata in E minor Opus 90, and the Violin Sonata in G, Opus 97 are both on the verge; and ~~we find ourselves~~ the splendid Quartett in F minor Opus 95 belongs almost decisively

Then a slack off

The Bb Sonata was definitely dealt with in 1818

Op 101 was probably composed in 1815. It was performed in ~~18 Feb~~ Feb 1816

It was in Nov 1815 that Beethovens brother ~~Cas~~ Caspar died and left behind him a son Carl of about 9 years of age, of whom Beethoven took charge with distressing results[.] Beethoven excessively disliked the widow, whom he called The Queen of Night & tried to ~~take~~ take the son away from her. [Illeg] lawsuits 1816

Missa Solemnis in D

to the third period. That made its appearance in 1816. So also does the Sonata in A Opus 101 – and the tremendous Sonata in Bb Opus 106, which was far and away the greatest and mightiest thing that had ever been written for the pianoforte, and indeed remains so. We cannot be certain when these later works were composed. The other great works which are representative of this period may be taken in the mass. They are with the above Sonatas, the last 3 in Bb Opus [?] E major and C minor, the immense Choral Symphony – No 9 and the Missa Solemnis, and the posthumous Quartetts. The Bb Sonata was ready to be printed in 1819. The Mass was ~~written~~ begun probably by invitations for the installation of a new Archbishop of Olmutz, which ceremony took place in March 1820. But Beethoven took it so seriously it was not finished until 1823. He seems to have adopted a new attitude towards composition, becoming so utterly absorbed that all the ordinary routine of life seems to have been abrogated. He composed some of the Mass in a sort of fury

All in a bunch on first page of the 9th Symphony
Grosse Sinfonie geschiften [?] Fur der
philharmonische Gesellschaft in London von Ludwig
van Beethoven Erster Satz

In 1813 was also probably written the great series of
83 variations on a Valse by Diabelli. [two or three
words illeg] To which as an example of this form of art
the Goldberg Variations of JS Bach are the only work
comparable for loftiness & richness of thought.

and is said to have spent his time shouting, and stamping and forgetting all about his meals. The outcome is indeed a tremendous work and holds a place by the side of Bach's B minor Mass as the ~~it~~ ^{it} severest thing for any chorus to tackle in the whole range of Music; and its performance is always regarded as a great event. The composition of the great 9th Symphony must have gone on concurrently with this. He was definitely at work on it in 1817 & it ~~and that too~~ was ready in 1823. He had evidently been thinking about it for many years; and the subject, especially the tunes of the last portion with the voices, make their appearance gradually growing to their final forms in his notebooks. The actual scheme of the work seems also to have taken an immense time to mature in his mind. The idea of ending it with the setting of Schillers Hymn to Joy seems to have been a late idea also – and at first he meant the finale to be Orchestral. At the time he was working on these grand compositions his financial affairs were anything but prosperous – and he welcomed an invitation from our Philharmonic Society

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of London to give him £50 for a new Symphony. Beethoven accepted the offer and the autograph of the ~~work~~ 9th Symphony bears the proof of its being written for the Society. This offer was amplified by an invitation to ~~go~~ come to London and superintend the performance of a Symphony and play a Concerto for £300. These terms were actually accepted. But Beethoven never came, and the ultimate outcome was that the Philharmonic Society amplified their first £50 to £100 and kept the score of the 9th Symphony as their equivalent. It seems a little strange that Beethoven in his latest and severest phase should have chosen a hymn to ~~Joy~~ Joy as the climax of his last great Symphony. But his view of Joy was somewhat different from ordinary peoples; and even in the midst of the worries and trails of his later years he still evidently believed that life was worth living, and living [illeg] in exalted thoughts. His Joy was ~~was~~ essentially that of the communing with great thoughts and achieving great things. As long as he could do that Joy

Emphasize the abstraction of the late Quartetts & his choice of that form.

was possible in almost any condition, and it is the possible joy of the life of human kind which he presents in such strange terms in the great Symphony – Requiring with the almost fierce vigour of the first movement, proceeding with the ~~illeg~~ boisterous vivacity of the Scherzo, the tender beauty of the slow movement, and the supreme ~~illeg~~ exaltation of the numerous linked movements which constitute the Finale, with its Chorus & Soli. Of the great group of Quartetts which come quite at the end of his life that in Eb Opus 127 was the first: that was completed by March 1825. The next in order was that in A minor Opus 132 which was first played in November of that year; and that in Bb was ~~illeg~~ completed in the same year but not played till March 1826. The C sharp minor Opus 131 was ready in 1826. The date of the F major Op. 135 is given in Beethovens own hand as October 1826. And ~~these three~~ these 5 great works, which represent the very last phase of his genius were not published till after his death, and are hence always known as the posthumous Quartetts. They have exercised [?] the highest

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faculties of the greatest violinists ever since; as their difficulties like those of the last Sonatas ~~it~~ lie mainly in their interpretation. For in concentration and greatness of thought and feeling they will probably always remain the grandest examples of this branch of art in existence. He had gone on through all his life finding out how to do and express more and more with his artistic methods, and in the end he began to break away from the conventional scheme of the Classical Sonata form. He had begun on the strict lines of the Mozartian type but even quite early, as has been pointed out, the bias of his mind towards new types of expression had led him to break away occasionally into expansion of the old order. In his later Sonatas and Quartetts he is evidently getting dissatisfied with the trammels of the regular first movement form with its exposition of two contrasted subjects in contrasted keys

Among the attractions of the Fugue form must be counted the fact that it does away with all temptations to use conventional formulas of accompaniment, such as the Alberti bass, and forms of arpeggios, which had grown to be an almost inevitable factor in harmonic Sonata forms. The fugue form is not only more elastic in the matter of key distribution, but also more continuous and ~~unified~~ more concentrated, since the basis of the texture of the work is provided by the ~~terms~~ conditions under which the subject is presented & treated. The scheme ends itself to concentration of actual expression, & the elimination of all purely artificial matter.

and its regulation working out section and its recapitulation of subjects; and to be impelled to seek for new ~~it~~ schemes of organization which were closely adapted to new kinds of Musical thought. This is illustrated by his frequent adoption in later work of fugal forms, which are much more ~~it~~ elastic than the Sonata forms; ~~and~~ as is shown by the deeply expressive fugue which form the finale of the Ab Sonata Opus 109, and the huge fugue which concludes the great Bb Sonata Op 106 and the fugue which serves as introduction to the C sharp minor Quartett and that which was intended to serve as the finale to the Quartett in B, but proved too big for the Quartett form and had to be replaced by another last movement. The same impulse is shown in his frequent adoption of the Variations form, as in the Sonatas in E and C minor and the Quartett in A minor. Yet again by his use of a kind of rhapsodical movement, a sort of ~~declamatory~~ rhapsodical Fantasia like the first movement of the E major Sonata, & the rhapsodical

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features ~~it~~ introduced into the scheme of the first movements of the Quartetts in Bb and A minor (which give the cue for much of the latest developments in art in our time). In Orchestral Music the expansion of his requirements for the utterance of his ideas is illustrated by the expansion of his Orchestra. In the beginning he was content with the Mozartian group of instruments – comprising with the usual strings only two of each group of Flutes, ~~Ob~~ Hautboys, Bassoons & Horns, and Trumpets & Drums. This was all he required for the first two Symphonies. In the Eroica he used 3 Horns. In the Bb Symphony he went back to 2 Horns. In the C minor [he] added a piccolo. Contra Faggotto and 3 Trombones. In the Pastoral he had a piccolo and 2 Trombones. In the A Major No 7 he goes back to the little Mozartian scheme, and a lesson it is to lovers of extravagance that such wonderful Music can be expressed with such limited means. ~~In the little Symphony in F he went back to the Mozartian scheme.~~ The same scheme of instruments suffices for the little Symphony in F, but in No 9 which is on a huge scale he brings in 4 horns, 3 trombones triangle, cymbals, Contra faggotto – and big Drum!

Troubles to his ears began to be mentioned as early as 1798.

He was still able to hear fairly well in 1805 – and continued to conduct occasionally till 1815. His last actual performance in public on the pianoforte was in 1814. Bb Trio.

IN 1816 he began to use a ear trumpet. He tried to conduct in 1822, & had to give it up. The hearing of his right ear was lost first. When he gave up conducting he used sometimes to ~~stand~~ stand in the Orchestra as at the performance of the Choral Symphony in [sic] but then he was so deaf that he could not hear the applause, & had to be turned round to see it! He carried on his conversations latterly by writing. People having to write in a little notebook he always carried.

It will be worth while to discuss a little more definitely the curious ~~illeg~~ habit of jotting down his ideas and turning them over & and [sic] modifying them again and again which has been referred to several times; and it will emphasize the extraordinary length of time which some of his greatest works took him to bring to completion. Among the most interesting examples of mere hammering away at actual subjects are the various versions which he tried of the subject of the Funeral march in the Eroica Symphony. There are in his sketch books as many as six versions. Another interesting group of sketches is that of the subject of the slow movement of the Eb Concerto. Which was even tried in various keys. On the familiar principle of being wise after the event we can for ourselves almost gauge the defects in the rejected versions and his reasoning for recasting the subjects. As illustrating his habit of working at several things at a time (which he himself refers to in a letter of 1801) and the immense

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time things were allowed to linger in his mind before he actually developed them may be quoted a group of sketches in a notebook of 1800 where we find close together a suggestion of the subject of the slow movement of the C minor, which was not completed till 1805, the subject of the Eb Concerto (before referred to) which did not come out till 1809, and suggestions of the vehement subject of the first movement of the Sonata in Bb Opus 106 which was not wrought up into the work itself till 1818. The great subject of the finale of the 9th Symphony is said to have been in his mind for nearly 20 years.

~~His~~ During his later years ~~it~~^{he} he was constantly harassed by the affairs of the wretched nephew whose charge he had taken upon himself. ~~He~~ This nephew failed in everything he attempted and finally tried to commit suicide and failed in that too. But Beethoven persisted in sticking to him and always believing that he might come right. Besides this source of worry his deafness became complete – and his health began to break down. But he was always full of vehement vigour. There are many touching records of his latest days. One

Michael Krenn
Probably in 1826

Michael Krenn gave an account of one of his days as an example of the sort of life he used to lead. "At half past five he would be up at his table beating time with his hands and feet singing humming and writing. At half past 7 was the family breakfast and directly after it he hurried out of doors and would saunter about the fields, calling out waving his hands, ging now very slowly and then very fast, and then suddenly standing still and writing in a kind of pocket book. At half past 12 he would come into the house for dinner, and after dinner he went to work in his room till 3 or so. Then into the fields again till about sunset, for later than that he might not go out. At half past 7 was supper and then he went to his ~~room~~ room, wrote till about 10 and then to bed." He still believed he was going to compose a vast lot more. He himself wrote "I feel as if I had written scarcely more than a few notes." [sic] †
~~hope~~ No day without something done. I hope still to

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bring a few great works into the world, and then like an old child to end my earthly course somewhere amongst good people.” In 1826 he was working away at the C sharp minor Quartett and that in F with the curious reference to a dialogue with his cook in one of the movements – and the new finale to the Bb Quartett, which was the last thing he completed. In the latter part of the year he caught a cold which developed into inflammation of the lungs and dropsy, and he suffered much at the hands of incapable doctors. He occupied his time with reading Music, and among which were some of Schuberts songs which impressed him as the work of one “possessed by the divine fire,” and he ~~made~~ several sketches for a 10th Symphony. In the early part of 1827 he became very

Music had gone through the necessary period of changing methods & principles of construction. Beethoven has shown how these methods could be applied to express something[.] In his case it was himself & his great thoughts which were expressed.

ill. ~~N~~ In March it was evident that the end was near. His friends came to visit him, among the Schubert. Beethoven made a characteristically pathetic joke. "Applaud, O friends, the comedy is finished"! He made his worthless nephew Carl his [sic] heir, and after lingering several days in a semi-conscious condition died on March 26, 1827 – being then 56 years old. The funeral was a very different function from the funeral of poor Mozart. All the leading Musicians of the city, including some to whom Beethoven had been very rude, attended. Even Hummel was one of the pall bearers, and Czerny and Schubert were among the torch bearers. The ~~illeg~~ mournful Equali for 4 trombones, by Beethoven himself, were played. ~~On the~~ Indeed everything testified to the ~~gen~~ general acceptance of Beethoven ~~and~~ as a great composer, and a man of rare character. For no doubt a large percentage of the immense crowd that attended the funeral had never heard his music and merely attended on the strength of his reputation.

~~It is as well that we should just keep in mind what notable composers there were who belonged to the same sort of stratum~~

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